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Malcolm Bilson, fortepiano

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC CONCERT SERIES

Malcolm Bilson, *fortepiano*

March 22, 1995, 8:15 PM
Byrd and William Perkinson Recital Hall

Malcolm Bilson has been in the forefront of the period instrument movement for over two decades. His performance of Haydn, Mozart and Beethoven on replicas and original five-octave late-18th-century pianos have been the impetus for the return of the fortepiano to the concert stage, and to recordings of the "mainstream" repertory. He has brought fresh insights to the interpretation of the piano works of those masters in solo performance, chamber music and concertos.

Bilson's career reached a high point during the Mozart bicentennial in 1991-92. By then, he had recorded the three most important complete cycles of works for piano by Mozart: The Piano Concertos with John Eliot Gardiner and the English Baroque Soloists for Deutsche Grammophon/Archiv, the solo Piano Sonatas for Hungaroton, and the Piano-Violin Sonatas with Sergiu Luca for Nonesuch, along with numerous other solo and chamber music discs for various labels. He had also toured extensively with the major early-instrument orchestras - the English Baroque Soloists with John Eliot Gardiner, the Academy of Ancient Music with Christopher Hogwood, and the Philharmonia Baroque under Nicholas McGegan, in addition to modern-instrument orchestras on both sides of the Atlantic.

During the "Mozart Year" - 1991 - he concertized on three continents. As a soloist he presented the complete series of Mozart Sonatas at several venues; he performed a large selection of Piano Concertos with various orchestras, gave many lectures and master classes and was co-director (with Steven Lubin) of Lincoln Center's Original Instrument chamber music series at Tully Hall.

Since the mid-1980s, Bilson has been focusing his attention increasingly on the piano literature of the 19th century; he has purchased several instruments and is currently engaged in recording the repertory of that period. All the Piano-Cello Sonatas of Beethoven have appeared on the Nonesuch label with Anner Bylisma; the Schumann Piano Concerto (with John Eliot Gardiner and the Orchestre Revolutionnaire et Romantique) and the Fantasiestücke, Opus 12 will appear on Deutsche Grammophon; and he will begin the complete traversal of the Schubert Piano Sonatas for Hungaroton. Beethoven sonatas and other piano works, along with those of Schumann, Weber, Mendelssohn and Chopin also figure importantly in his present concert repertory.

Bilson continues to teach and lecture extensively around the world. As the Frederick J. Whiton Professor of Music at Cornell University, he directs keyboard studies in 18th-century historical performance there, and has conducted workshops and masterclasses at the University of California, Oberlin, Eastman, Juilliard, Peabody, in Helsinki, Stockholm, Salzburg, Jerusalem, Budapest, Tokyo and New Zealand. In 1991 he was awarded an honorary doctorate by his alma mater, Bard College.

PROGRAM

Sonata in E-flat major, Hob. XVI:49

Allegro

Adagio e cantabile

Finale: Tempo di Minuet

Joseph Haydn

(1732-1809)

Seven Bagatelles, op. 33

Andante grazioso

Scherzo: Allegro

Allegretto

Andante

Allegro ma non troppo

Allegretto quasi andante

(con una certa espressione parlante)

Presto

Ludwig van Beethoven

(1770-1827)

INTERMISSION

Sonata in G major, K. 283

Allegro

Andante

Presto

W. A. Mozart

(1756-1791)

Sonata in F minor, op. 2, no. 1

Allegro

Adagio

Menuetto: Allegretto

Prestissimo

Beethoven

Next:
Faculty Recital
Richard Becker, *piano*
March 26, 1995, 3:00 PM
Byrd and William Perkinson Recital Hall



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